



MORE PAGES –
MORE FEATURES

AUGUST
FPI 25c

HIT PARADER

A CHARLTON PUBLICATION

SAY YOU'RE MINE AGAIN

THE HO HO SONG

JUST ANOTHER POLKA

I'M WALKING BEHIND YOU

BIG MAMOU

ALMOST ALWAYS

STRANGE THINGS ARE
HAPPENING

NOW THAT I'M IN LOVE

IS IT ANY WONDER

HE WHO HAS LOVE

SONG FROM MOULIN ROUGE

HEY MR. COTTON-PICKER

RAMBLIN' MAN

HONEY IN THE HORN

OO! WHAT YOU DO TO ME

I LET HER GO

THE BREEZE

CAN'T I

ONE WILD OAT

MY LADY LOVES TO DANCE



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Perry Como's "New Look"

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2. TILL I WALTZ AGAIN WITH YOU	11. GOMEN NASAI
3. TELL ME YOU'RE MINE	12. WHERE IS YOUR HEART The Song From Moulin Rouge
4. PRETEND	13. HOLD ME, THRILL ME, KISS ME
5. YOUR CHEATIN' HEART	14. SAY IT WITH YOUR HEART
6. SIDE BY SIDE	15. CAN'T I
7. WILD HORSES	16. TWICE AS MUCH
8. I BELIEVE	17. SITTING ON TOP OF THE WORLD
9. CONGRATULATIONS TO SOMEONE	18. KAW-LIGA



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ARLENE JAMES appeared on Ed Sullivan's *Toast of the Town*, on NBC-TV shows with John Conte for Van Camp Foods, also with Harry James, Sammy Kaye and Ben Miller's *Embassy Club*.

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The HIT PARADER BAND WAGON OF

A Charlton

TOP TUNES

STRANGE THINGS ARE HAPPENING

(Columbia Record by Red Buttons)
RED BUTTONS ALLAN WALKER

ELLIOT LAWRENCE
I once had a teacher who flunked me in history,

She asked, "who shot Lincoln?"
I answered, "don't blame me!"

Ho ho, (ho ho), hee hee, (hee hee),
Ha ha (ha ha)

Strange things are happening

I gave golden earrings to someone
who's sweet sixteen,
Now I'm so embarrassed,
Her ears are turning green

I went to the movies
And witnessed the strangest scene,
One kid thought it T.V.,
And tried to dial the screen

Since girls wear those blue jeans
My troubles just never cease,
What looks like my nephew,
Turns out to be my niece.

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FOR ME

(Columbia Record by Jerry Vale)
AL HOFFMAN

For me there will never be another,
For me there can only be but you,
My love, you will be my love forever,
Ever sweet, ever kind, ever true,
For me, ev'ry day will have a meaning,

For me if you say that you'll be mine
Sweetheart won't you make the dream
I'm dreaming

Come true for me.

Copyright 1953 by Ben Bloom Music Co.

I'M WALKING BEHIND YOU

(Columbia Record by Champ Butler)
(Capitol Record by Frank Sinatra)
BILLY REID

I'm walking behind you on your
wedding day,
And I'll hear you promise to love and
obey.

Tho' you may forget me
You're still on my mind,
Look over your shoulder,
I'm walking behind,
Maybe I'll kiss again with a love that's
new

But I shall wish again I was kissing
you

'Cause I'll always love you wherever
you go.

And tho' we are parted
I want you to know
That if things go wrong dear
And fate is unkind
Look over your shoulder
I'm walking behind.

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Feature

JUST ANOTHER POLKA

(Columbia Record by Jo Stafford)
FRANK LOESSER MILTON DE LUGG

This is just another polka, just another
polka

But oh what a girl in my arms
Am I in Heaven since we met?
Is this the philharmonic playing Romeo
and Juliet? No!

Just another polka like any other polka
But somehow the music has charms
This is just another polka,
But holy schmolka! oh, what a girl
in my arms.

I'm dancing with an angel,
With an angel, an angel, an angel
Oh yes I'm dancing with an angel
That's why the band is sounding better.
From the moment that I met her
'Cause I'm dancing with an angel
With an angel, an angel, an angel,
She's got me dancing like I never
thought I could,
Oh Arthur Murray never had it so
good.

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ALMOST ALWAYS

KATHLEEN LICHTY LEW DOUGLAS
FRANK LA VERE

Almost always I believe that you care,
There's no doubt, dear, it's your love
that I share

Only sometimes do I worry sweetheart
Almost always it's because we're apart
My darling, why can't we always be
together,

Instead of ev'ry now and then
I'm yours alone, just when I'm with
you,

And then I'm lonely again so, please
tell me

What I'm longing to hear,
Say it's always you'll be loving me,
dear.

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IS IT ANY WONDER

BOB HAYES ROY RODDE

Is it any wonder
That I've fallen for you?
You're the spell I'm under
And I'm helpless, it's true
Is it any wonder
Why my skies are so blue?
When I searched the heavens,
I found no one like you
Found a rainbow, found the moon-
glow

Saw the light from the great milky
way;

Quite an eyeful, yet a trifle
When compared to your magical ways
Is it any wonder
That I feel like I do?
Will I always wonder if you love me
too?

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SAY YOU'RE MINE AGAIN

(Capitol Record by June Hutton - Axel Stordahl)
CHARLES NATHAN DAVE HEISLER

Say the sun will never shine again
And say the rose that blooms will
never bloom again

But come what may, I know I must
have you again

My darling, say you're mine again
Say that spring will never come again
And say the chapel bells will never
ring again

No matter what will be I must be
yours again

So darling, say you're mine again
If I were to lose all the world and
its treasures

Who cares, let it be as it may
As long as I have you beside me
I'll always be happy that way
Say I'll never see the rain again
And that I'll never hear a sweet re-
frain again

And say that I was wrong and I'm to
blame again

But darling, say you're mine again

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DOT'S NICE — DON' — A FIGHT

(Columbia Record by Rosemary Clooney - Marlene
Dietrich)

MAX SHOWALTER ROSS BAGDASARIAN

Mama, he's pulling at my hair
Mama, he wants to wrestle too,
Mama, he threw me in the chair
Mama, mama, tell me what to do!

Dot's nice, don-a fight,
Ev'ryt'ing gonna be all right,
Dot's nice, don-a fight,
Have a piece a fruit

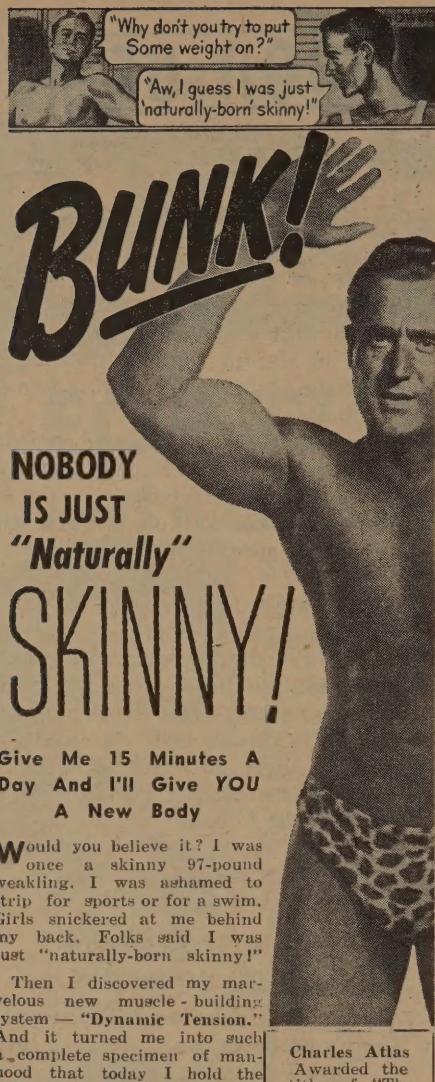
Mama, mama, he's an awful brute,
mama

So help yourself to a piece a fruit!

Mama, he's pulling at my hair
Mama, did pop do that to you?
Mama, he's growling in my ear,
Mama, mama tell me what to do!

Mama, he's squeezing me to death
Mama, my arms are black and blue
Mama, he's got me out of breath,
Mama, mama, tell me what to do!

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Would you believe it? I was once a skinny 97-pound weakling. I was ashamed to strip for sports or for a swim. Girls snickered at me behind my back. Folks said I was just "naturally-born skinny!"

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CHAD KELLY, EILEEN McGRATH Art Directors
ED BAKER Publicity
ANTHONY T. CONTI Staff Photographer

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HIT PARADER published monthly by Charlton Publishing Corporation. Editorial and executive offices, Charlton Building, Derby, Conn. Entered as second class matter April 24, 1943 at the post office at Derby, Conn., under the Act of March 3, 1879. Subscription \$3.00 yearly. Price per copy 25 cents. Vol. XI, No. 9, Aug., 1953. Copyright 1953 by Charlton Publishing Corporation. Printed in U.S.A. Not responsible for loss or non-return of unsolicited manuscripts, songs. Authorized for sale in the U.S. possessions and Canada only.

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PUBLISHERS REPRESENTATIVES, Times Bldg., Times Square, New York 18, N. Y.

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STARR OF FORTUNE



KAY STARR

You're listening to a Dallas radio station one day a few years back. There's a young girl singing. "Not bad," you say, and then maybe you don't think of her again. But not if you stay in Dallas, because then you keep on hearing her. For four years this talented voice keeps coming through your radio and eventually you begin to think: "Hey, it's about time this girl moved up in the world." And other people think that way, too. Namely the owners of the radio station where this kid is singing. They give her her own program and she becomes more and more popular.

One day while you're going past the station you decide to stop in and see what she looks like. In one of the studios, a young girl of thirteen stands before a microphone waiting for her cue. But this can't be the one you're looking for because you figure your girl to be about twenty, or at least eighteen. That's how the voice sounds. Then this kid starts to sing and you know it's her. You can't mistake the voice. Her name isn't Kay Starr yet, and she isn't big time yet, but you know it won't be long.

Today, every time you hear Kay Starr sing, you tell the story of how you predicted a great future for her. You brag a little and you've got a right to. But don't get too big-headed. Remember, you had some pretty fair talent working to make your prophesizing come true.

Pretty fair did we say? Let's change it to very good and better. Whenever Kay Starr sings today you don't have

to ask if the voice is good or not. You know. And you don't have to ask who it is, either. You know that right away, too. Her voice has a distinct tonal quality, a different style, and there are no gimmicks such as echo chambers, etc., to help her. This is truly unique today. It takes quite a singer to come up with a style that is different strictly on its own. Therefore, the obvious conclusion is: Kay Starr is quite a singer.

Born Kay Starkes in Dougherty, Oklahoma, Kay is of Iroquois, Cherokee, Choctaw, and Irish descent. And if you can find an odder mixture we'd like to hear about it. She stands five feet two, has black hair and green eyes, and her looks match her voice, which is a distinct compliment to both.

Kay has sung with quite a few bands prior to going on her own. She began with Joe Venuti and toured with him for two years. Then she joined Bob Crosby and later Glenn Miller and Charlie Barnett. In 1945 she had to quit for awhile due to a throat infection, but a few years later she debuted as a single in Hollywood. Then it was on to the top. You'll remember songs like "Bonaparte's Retreat," and more recently "Wheel Of Fortune" and "Side By Side." Now she has her own album entitled "Kay Starr's Stylings."

Yes, she's created quite an enviable career for herself. Television . . . movies . . . radio . . . wherever there's a medium of communication you'll find Kay Starr — right on top.



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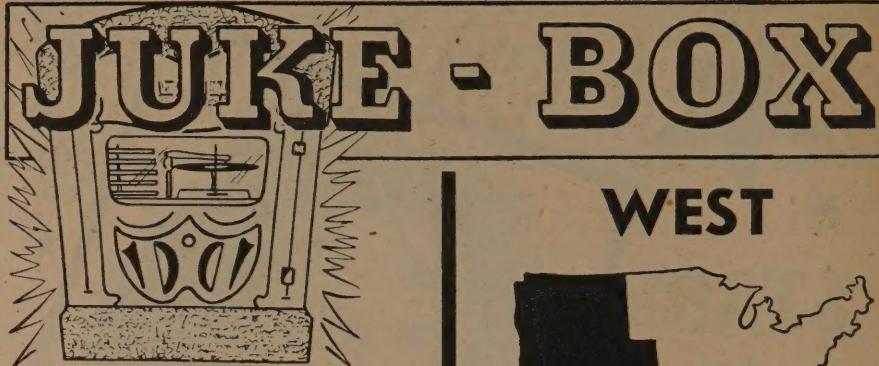
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HIT PARADER'S NATIONAL POP TUNE SURVEY

No. 1 WEST

I BELIEVE

(Columbia Record by Frankie Laine)
ERVIN DRAKE IRVIN GRAHAM
JIMMY SHIRL AL STILLMAN

I believe for ev'ry drop of rain that falls

A flower grows

I believe that somewhere in the darkest night

A candle glows

I believe for ev'ryone who goes astray
Some one will come to show the way

I believe I believe

I believe above the storm

The smallest prayer will still be heard

I believe that someone in the great somewhere

Hears ev'ry word

Ev'ry time I hear a newborn baby cry
Or touch a leaf, or see the sky

Then I know why I believe!

Copyright 1953 by Cromwell Music Inc.

No. 1 "I BELIEVE"



As Sung By
FRANKIE LAINE

SOUTH

No. 1 SOUTH

YOUR CHEATIN' HEART

HANK WILLIAMS

Your cheatin' heart will make you weep

You'll cry and cry and try to sleep
But sleep won't come the whole night through

Your cheatin' heart will tell on you
When tears come down like fallin' rain

You'll toss around and call my name
You'll walk the floor the way I do
Your cheatin' heart will tell on you
Your cheatin' heart will pine some day

And crave the love you threw away
The time will come when you'll be blue

Your cheatin' heart will tell on you
When tears come down like fallin' rain

You'll toss around and call my name
You'll walk the floor the way I do
Your cheatin' heart will tell on you
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No. 1 "YOUR CHEATIN' HEART"



As Sung By
JONI JAMES

DYNAMITE

MID-WEST



No. 1 "SONG FROM MOULIN ROUGE"



As Sung By
FELICIA SANDERS

EAST



No. 1 "DOGGIE IN THE WINDOW"



As Sung By
PATTI PAGE

MID-WEST No. 1 SONG FROM MOULIN ROUGE

(Columbia Record by Felicia Sanders)

GEORGE AURIC WILLIAM ENGVICK

Whenever we kiss

I worry and wonder

Your lips may be near

But where is your heart

It is a sad thing to realize
That you have a heart that never melts
When we kiss do you close your eyes
Pretending that I am someone else

It is always like this
I worry and wonder
You're close to me here
But where is your heart

You must break the spell
This cloud that I'm under
So please won't you tell
Darling where is your heart
Copyright 1953 by Broadcast Music Inc.

EAST No. 1 THAT DOGGIE IN THE WINDOW

BOB MERRILL

How much is that doggie in the window

The one with the waggy tail
How much is that doggie in the window

I do hope that doggie's for sale
I must take a trip to California
And leave my poor sweetheart alone
If he has a dog he won't be lone-
some

And the doggie will have a good home

How much is that doggie in the window

The one with the waggy tail
How much is that doggie in the window

I do hope that doggie's for sale
I read in the papers there are robbers

With flashlights that shine in the dark

My love needs a doggie to protect him
And scare them away with one bark
I don't want a bunny or a kitty
I don't want a parrot that talks
I don't want a bowl of little fishies
He can't take a goldfish for walks
How much is that doggie in the window

The one with the waggy tail
How much is that doggie in the window

I do hope that doggie's for sale
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JUST RELEASED!



24 GREAT SWING HITS!
12 NEVER-BEFORE RELEASED!

BENNY GOODMAN PRESENTS EDDIE SAUTER ARRANGEMENTS

Moonlight on the Ganges, More Than You Know, Love Walked In, Tangerine, That's the Way It Goes, La Rosita, Ramona, Not A Care in the World, Intermezzo, 'Tis Autumn, Soft As Spring, and Superman. Vocals by Helen Forrest, Art Lund and Peggy Lee. On one 12" "Lp" record.

BENNY GOODMAN PRESENTS FLETCHER HENDERSON ARRANGEMENTS

Honeysuckle Rose, I'll Never Say "Never Again" Again, Somebody Stole My Gal, Frenesi, Just You, Just Me, Stealin' Apples, What A Little Moonlight Can Do, Night and Day, Crazy Rhythm, You're A Heavenly Thing, Can't You Tell? and Henderson Stomp. Vocals by Helen Ward. On one 12" "Lp" record.

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COLUMBIA 
RECORDS



Perry Como's recent "new look" on discs is adding up to three-dimensional figures. The singer, who has been consistently voted the most popular male vocalist for years, has been classified as the relaxed, easy-going type who croons the sweet ballads in an inimitable style.

That is, until three records ago, when Como startled the trade (and his fans) with a jump tune, "Don't Let The Stars Get In Your Eyes," that rocked the juke boxes and skyrocketed to the No. 1 song in the country in a matter of weeks with a sale of over a million copies.

This was Como with the same relaxed style, but with an added beat to the bar which had the bobbysoxers screaming for more. The RCA Victor execs shook their heads as the coins rolled in and followed up with "Wild Horses," another rhythm number which jingled the cash register. Currently, Como is boasting a two-sided hit, "Say You're Mine Again" and "My One And Only Heart." The latter uses the multiple voice gimmick with Perry singing lead voice for a trio of Perry Comos. Like the first two hits, both numbers are a far cry from the sweet ballads which have identified the Como style.

How does the singer react to the new look? "Don't Let The Stars" threw me during the first few rehearsals. After doing the slow songs for so many years, I thought I'd never be

able to pick up the off-beat tempo," he admits.

But don't get us wrong: the singer, who has been consistently voted the most popular male vocalist for years, hasn't done so bad in the \$\$\$ department during the last decade. His thrice-weekly TV show on CBS for Chesterfield's and his RCA Victor records have zoomed him to the million-dollar-a-year bracket. Seven of his ballads have sold over a million copies each, and it looks as though he'll reach the same mark with his "new look" tunes.

Perry's reputation as the nicest guy in the business is known to fans throughout the world. Ditto the fact that he and his childhood sweetheart are celebrating their 20th wedding anniversary and that they and their three children live simple lives in a Long Island home. The Como normalcy hasn't stopped the bobbysoxers from swooning at the stage doors or screaming when he steps onstage. That he's like "the boy next door" has, perhaps, even added to his tremendous popularity.

When Perry isn't rehearsing for his television show or cutting a record (or playing golf!) he can be found in his offices in the RKO Building, swamped with the details of a business man. But his approach to these tasks has the same relaxed quality as his singing. The secret for his peace is simple. As he told a columnist recently: "I now have what money can buy, but what money can't buy, I've always had."

NOW THAT I'M IN LOVE

K. C. ROGAN

I can run thru the woods like a deer
can run
I can dance on the web the spider
spun
I'm as warm and as sweet as a hot
cross bun
Now that I'm in love
I can roll up the side of the steep-
est hill
I can stop any star that won't hold
still
I can skip to the moon and I think I
will
Now that I'm in love
Let the wind and the rain hit the
window pane
I don't complain anymore
Let the snow and the sleet cover up
your street
My feet will find your door
Love doesn't need a label when you're
at my side
Somehow I don't seem able to pocket
my pride
I can leap down the lane like a
kangaroo
But the one thing I want the most to
do
Is to live all the rest of my life
with you
Now that I'm in love
Bells are chimin' words are rhymin'
Now that I'm in love

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HONEY IN THE HORN

AL ALBERTS KAY TWOMEY FRED WISE
BEN WEISMAN

Once I was so sad and blue
Once I was forlorn
Then I heard this melody
Called honey in the horn
Then my cares were swept away
I danced till early morn
To this lilting melody called honey in
the horn
As we danced the night away my
heart said she's for me
As she cuddled in my arms
She sang this melody
Hand and hand we said I do
As they played our song
Not the old here comes the bride
But honey in the horn.

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MY HEART IS FREE AGAIN

BOB MC LAUGHLIN JOHNNY OLSEN
AXEL JOHNSON

My heart is free again
Free from the blues
Nightmares of losing you
My heart will beat again
Those fears are through,
Now that I'm sure of you.
So long did I worry so long was I
blue
My life was so empty
All because of you
Oh, my heart is free again
Gone are the blues
My life is loving you.
Copyright 1952 by Acuff-Rose Publ.

THE HO HO SONG

(Columbia Record by Red Buttons)
JOE DARIAN JACK WOLF RED BUTTONS

I had a girl by the name of Kate
And ev'ry night we'd meet at eight,
And when she'd greet me with a great
big kiss,
I'd open my mouth and I'd holler like
this,
Ho ho, (ho ho), hee hee, (hee hee),
Hoo hoo, (hoo hoo),
Strange things are happening.

She said "oh, Red, take me in your
arms,
I can't resist your fatal charms,
I never knew how great a thrill could
be,
'Til you gazed in my eyes
And you whispered to me"

She grabbed me close and she held
me tight
And cried, "please marry me tonight"
She called a preacher but her plan fell
thru,
'Cause here's what I said instead of
saying "I do,"

Now if you find that you get in
dutch
Because you tend to talk too much,
Repeat the chorus of this crazy song,
If you answer like this you'll never
go wrong.

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BIG MAMOU

(Columbia Record by Pete Hanley)

LINK DAVIS
A'lon a'lay ah grand mamou
Keleh swarz akel avneer me moi conne
me ma cherri
A ha ha oh me onne
Amay noi conne shmae pasa
Why did you go 'way an' leave me in
big mamou
You left me for another
You left me alone and so blue
Please come back
Hey, chile, come on back
Make me happy, live with me in big
mamou

Oh, how I know the big mamou
Ev'ry night I write the same thing
I know what I say
Oh, ha ha, oh dear
I know I did not say that

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SOMEBODY WONDERFUL

MEL HOWARD LEE ERWIN

Somebody wonderful is close to me
Somebody wonderful to see
I never knew I could feel all aglow
inside
Just like a kid on his very first sleigh
ride
Somebody wonderful just stole a kiss
This is too wonderful to miss
I've got those alternating from hot to
cold

Shivers along my spine
Somebody wonderful is mine.
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the BALLROOM



This is one of the last shots of the Monroe group as they broke up shortly afterwards and their boss went out to do a single



Even in the dressing room Vaughn remains his suave self



The clever Ziggy Talent was another of the many Monroe features



Autograph time is a nightly and pleasurable chore for Vaughn who never refuses



Besides leading the band and singing, Vaughn also blows a mean trombone

Quite a few years back a band leader named Jack Marshard presented his young vocalist with an ultimatum. "Son," he said, "you're too good looking, too talented, and too good a singer to be just a member of the band. You ought to go out and form your own."

But the young man said he was happy, didn't want the worries and preferred to stay where he was.

Marshard replied, "Then you've got the choice of leaving me to go on your own or you're fired!"

That's how Vaughn Monroe started out to becoming one of the country's all-time performers.

He is a suave, well-mannered man with a pleasing personality and, as he stands straight-backed, talking to you in a quiet voice, you know you are in the presence of show business royalty, if there is such a category. Aside from music, Vaughn has quite a few other interests, namely photography, airplanes and a nightclub called "The Meadows," just outside Boston. If you're out that way, it's a "must" on your visiting list, because it's considered one of THE places in New England.

When we last met Vaughn, he was still with the band, playing the Ritz in Bridgeport, Conn. Oddly enough, twenty years ago that night he had sung at the Ritz with Larry Funk and "His Band Of A Thousand Melodies." Eventually he's headed Hollywood-ward to do a picture called "The Professor And The Coed." And speaking of "Coed," that's his latest record, and looking very promising as we went to press.

Yes, it's been quite awhile since Jack Marshard and Larry Funk, but on Vaughn it doesn't show. He still causes the weaker sex to catch their breath when he sings, and, if anything, he has gained in ability and popularity.

— Photos by A. T. Conti



With his famed "Moonbeams," the maestro blends in to demonstrate his versatility



THE NEARNESS OF YOU

(Capitol Record by Bob Manning)
(Columbia Record by Sarah Vaughan)
NED WASHINGTON HOAGY CARMICHAEL
Why do I just wither and forget all
resistance

When you and your magic pass by?
My heart's in a dither, dear,
When you're at a distance
But when you are near, oh, my!
It's not the pale moon that excites me,
That thrills and delights me
Oh, no it's just the nearness of you
It isn't your sweet conversation
That brings this sensation
Oh, no it's just the nearness of you
When you're in my arms
And I feel you so close to me
All my wildest dreams come true.
I need no soft lights to enchant me
If you'll only grant me the right
To hold you ever so tight
And to feel in the night
The nearness of you.

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LOVE ME! LOVE ME!

Bill Walker
Darling, I love you, I love you,
More than you ever could know.
Daytimes, I spend dreaming of you,
Night times, of telling you so
Your's is the softness of spring to me,
Your's is the beauty of fall
Heaven is mine when you cling to
me,
You I adore over all

Love me! love me!
Love me with all your heart;
Kiss me, dear, while I hold you tight,
Make this ev'ning a magic night.
Love me! love me!
Promise we'll never part;
You can make all my dreams come
true,
If you'll love me as I love you.

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LONG LIVE LOVE

XAVIER CUGAT MARTY SYMES
DINO OLIVIERI
Love is so fleeting it's here and gone
My heart's repeating this must live on
This joy we've tasted this strange de-
light

Don't let it fade with the night

Long live love the love that was born
Just a kiss ago
May it last long live love
Let your arms tell me all that I want
to know
Hold me fast thrill my heart again
With a kiss as we vow to the stars
above
Come what may let us pray long live
love.

Copyright 1940 by Southern Music Publishing Co.

OO! WHAT YOU DO TO ME

KAY TWOMEY FRED WISE BEN WEISMAN
Oo! what you do to me
Can't you see I'm helplessly, hope-
lessly,
Breathlessly thrilled by your kiss.
I never knew such a love could be,
Never knew a wonderful, beautiful,
Heavenly moment like this
When we share the glory of dreams
made for two
The same old love story seems thrill-
ingly new
Oo! what you do, what you do to me
Won't you let me cling to you,
Sing to you, bring you to heaven to-
night.

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THREE THINGS
(A Man Must Do)

(Capitol Record by Tennessee Ernie)
ERVIN DRAKE JIMMY SHIRL
There are three things a man must do
Before his days are done,
Plant a tree and take a wife,
And give the world a son

You men who sip at the cup of life
You've never tasted joy
So, drink it deeply,
Or you're no more than a boy!
There are three things ev'ry man must
do
Before his days are done
He must plant a tree he must plant
a tree)
He must take a wife (he must take a
wife)
He must give the world a son!

I've drilled for oil and I've dug for
gold
Robbing the rich good earth,
Without a thought of repaying one
penny's worth
Who will there be to remember me
After my tale is told?
Just an empty house (just an empty
house)
And some barren land (and some
barren land)
And a lifeless bag of gold!

There's lots of women
Whose cabin floor's had foot prints of
my boots
But none of them made me think of
sinkin' my roots
Then I met you, and at once I knew
You had to be the one,
Gonna plant that tree (gonna plant
that tree)
Take you for my wife (take you for
my wife)

And someday we'll have a son!

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THE MUSIC STAFF

Hi all, time flies doesn't it? Once again it's time for us to get together for a once over lightly look at the world of popular song. First we would like to thank all of you nice people who wrote such wonderful letters to us about our first big new issue. We are mighty enthusiastic about your response, so keep the letters coming to us and we will try to get the stories you ask for. That was bad news from Boston way about the collapse of the old "king of swing" Benny Goodman but we hear that Benny is well on the road to recovery. We were lucky enough to catch Benny and Louis Armstrong with all their stars as they broke in the show and you will get an intimate glance of the show in this issue. To Benny we say "Hurry back boy, we miss you." Our cross-country coverage of the top D.J.'s grows with every issue. Now you can read up to the minute stories from Sherm Butler in Washington, D. C., Gil Henry in Seattle, Washington, Jerry Kay in New Orleans, Bud Wilson in New England at Concord, New Hampshire, Johnny Morris from Minneapolis, Minn., out West again to Red Louden in Portland, Oregon, Earl Pudny from Schenectady, New York and finally we hop to Columbus, Ohio for Johnny Michaels. With our second issue we add another big feature as we take a look at the high schools throughout the land. We lead off with Tulsa Central High in the land of the oil wells, out Oklahoma way. We expect to cover all of the forty eight so keep watching, your alma mater may be the one we select. A lot of wonderful new songs are making their way up to the top of the Hit Parade and you will find them once again listed in the various pages of issue number two. We're kind of high on this gal Dolores Hawkins. We predict a bright future for this beauty who can really put over a song. We bet it was quite a surprise to you to hear that Vaughn Monroe was forsaking his band to do a single. We talked to Vaughn on his twentieth anniversary in show business and he was rarin' to go. Vaughn is featured in our Ballroom section. As we all know now, Eddie Fisher is back in civvies. A report from the Paramount Theater in New York where Eddie opened up with Hugo Winterhalter, told us that the all time attendance record was smashed after the first week. Not bad for the former private first class eh! Oh yes one more feature to look for before we say so long for now, check the feature story on Perry Como. With so many hit records out now, Perry doesn't have much time for anything else but singing but we spent some time with him and you can read about it. That wraps it up for now so till the next issue packed with more features, we say so long.

RAMBLIN' MAN

(Columbia Record by Frankie Laine)

HANK WILLIAMS
I can settle down and be doin' just fine
'Til I hear an old train rollin' down the line
Then I hurry straight home and pack
And if I didn't go I b'lieve I'd blow my stack
I love you, baby, but you gotta understand
When the Lord made me
He made a ramblin' man.

Some folks might say that I'm no good
That I wouldn't settle down if I could
But when that open road starts to callin' me
There's somethin' o'er the hill that I gotta see
Sometimes it's hard but you gotta understand
When the Lord made me
He made a ramblin' man.

I love to see the towns a-passin' by
And to ride these rails 'neath God's blue sky
Let me travel this land from the mountains to the sea
'Cause that's the life I b'lieve He meant for me
And when I'm gone and at my grave you stand
Just say God's called home your ramblin' man.
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WHEN THEY SPEAK OF YOU

BILL BELL ALAN LOGAN

When they speak of you
All the gayer songs seem blue
Stars begin to lose their glow
The familiar places all wear a new disguise
Though they bear the traces of the tears in my eyes
When they speak of you
Even Spring forgets to do all the magic things I know
Even though they say how happy you are with someone new
I could never love again
The way I loved you then
I'll tell them, when they speak of you
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EVERYONE KNEW BUT ME

JIMMY CRAIG

They were seeing each other whenever they could
And ev'ryone knew but me
They were dreaming and scheming
As most lovers would
And ev'ryone knew but me
I was living in a dream world
A world all our own
Then suddenly I wakened to find I'm alone
They were so much in love
It was plain as could be
Yet I was too blind to see
What ev'ryone knew but me
Copyright 1952 by Milton Kellom Music Co.

THE BREEZE

(Columbia Record by Helene Dixon)

(Capitol Record by Kay Starr)
TONY SACCO DICK SMITH AL LEWIS
Day after day I'm waitin' patiently
And when the salty wind is blowin' from the sea,
I pretend that it's the breeze
That's fillin' the sail
That's movin' the ship
That's bringin' my honey back to me
I always keep my window open wide,
I like to let the friendly breeze
Come right inside
And pretend that it's the breeze
That's fillin' the sail
That's movin' the ship
That's bringin' my honey back to me.
Mister wind keep blowin' stronger
'Cause I must have that gal of mine
Ev'ry day seems so much longer
Don't forget it's daylight saving time
I get so lonesome waitin' days and weeks,
But ev'ry breath of air that lingers on my cheeks,
Seems to whisper it's the breeze
That's fillin' the sail
That's movin' the ship
That's bringin' my honey back to me.
Copyright 1934 by Leeds Music Corp.

DENNIS THE MENACE

(Columbia Record by Rosemary Clooney - Jimmy Boyd)

AL HOFFMAN DICK MANNING
Dennis the menace, he's a bundle of dynamite
Oh, the things he says and the things he does
Will make you shake with fright
(Beware of) Dennis the menace
Oh, you'd better be on your toes
There is bound to be a calamity no matter where he goes
His mom and dad get nervous
Whenever he's too quiet,
They never know what will happen next,
A cyclone, flood or riot!
Dennis the menace, though he makes your hair turn gray
When he looks at you with those eyes of blue
He'll steal your heart away.

Last night I got a spanking,
I don't know what to think
'Cause all I did was fill my water pistol full of ink!

Now I ask you, did mommy have to yell at me like that?
Just because I watered all those flowers on her hat!

My daddy loves to ride in planes
'Way high up in the sky,
He didn't see my roller skates
And oh boy, did he fly!
We were playing train with daddy's chair,
Me and another kid,
My daddy said, "now, break it up."
So that's just what we did.
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TAKE THESE CHAINS FROM MY HEART

(Columbia Record by Champ Butler)

FRED ROSE HY HEATH
Take these chains from my heart
And set me free
You've grown cold and no longer care
for me
All my faith in you is gone
But the heartaches linger on
Take these chains from my heart
And set me free
Take these tears from my eyes and let
me see
Just a spark of the love that used to
be
If you love somebody new,
Let me find a new love too
Take these chains from my heart and
set me free.

(Give my) heart just a word of
sympathy
Be as fair to my heart as you can be
Then if you no longer care for the
love that's beating there
Take these chains from my heart
And set me free
Take these chains from my heart
and set me free
You've grown cold and no longer care
for me
All my faith in you is gone
But the heartaches linger on
Take these chains from my heart and
set me free.

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IT'S BETTER TO WAIT FOR LOVE

ROGER (RAM) RAMIREZ WALTER BISHOP
It's better to wait for love
You've got a big date for love
But where will it get you
If you should let your love go wrong
The problem of what to do regarding
your heart and you
It's only a slight one
Wait till the right one comes along.

You're only human and so I'm assuming
You're dreaming of man and wife
time
Love that is bloomin' for bridin'
And groomin' should certainly last a
life time
It's better to wait for love
It's never too late for love
No one can compel you
All I can tell you wait for love.

Those who have waited are happily
mated
In finding their love a strong one
Those out in Reno who crowd the
casino
Are sorry they picked the wrong one.

Maybe you'll marry some Tom, Dick
or Harry
And find that you're both mismatched
Love is no traitor for sooner or later
You'll have to be separated.

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KAREN CHANDLER

As the strains of "Hold Me, Thrill Me, Kiss Me" came over the room, the pretty little strawberry blonde gal with the pert nose and flashing eyes grinned and said, "Bless that song. I must have sung it umpteen thousand times, but I never tire of it."

And well she shouldn't, because "Hold Me, Thrill Me, Kiss Me" is the song that skyrocketed vivacious Coral recording artist Karen Chandler into national singing prominence almost overnight. "It did for me in nine months what six years of hard plugging couldn't do, and I certainly am grateful to the people who have helped me."

Charming . . . lively . . . sparkling . . . happy . . . all these words could be used to describe this Idaho girl who has demonstrated once again what ambition, talent and a break can do for an unknown. Right from the beginning she had talent and ambition. It took awhile for the break to come along, but she had the patience and desire to work.

"I love to sing," Karen told us. "I never tire of it."

And this shows up when you hear or see her. An audience can tell whether a performer likes what he or she is doing, and artists who aren't happy performing don't last long. We

expect Karen to be around for a long, long time.

She was born on a sunny, September 1, just about twenty-four years ago in the little town of Rexburg, Idaho, which is 80 miles north of Pocatello (which is about 160 miles north of Salt Lake City), and a musical family welcomed another talented performer into their midst. Everyone in the family played a musical instrument, and since there were nine members, they comprised their own orchestra for evening musicales, with Karen contributing the vocals. Later, after the family began to disperse, Karen's father organized a dance band which played for local dances. Naturally, his daughter Karen carried the vocal honors, and naturally, quite ably.

It's a very long way from Idaho and Brigham Young University in Utah where she went to college, and many miles have been traveled, among them 780 which she drove herself to cut her new record on Coral, "Goodbye, Charlie, Goodbye." But somehow we feel that all the distance isn't the proverbial stone's throw to the traveling she has in front of her. And somehow we know it will be all upward . . . right to the top!



SWEET THING

KAY TWOMEY FRED WISE BEN WEISMAN

What-cha gonna do when the clam-bake's through
Sweet thing, sweet thing
Where ya gonna go when the moon is aglow
Sweet thing, sweet thing
Don't-cha think you've had enough
Of chicken in the rough
And now, it's time for lovin' and stuff
So come along with me to the sycamore tree

Sweet thing, sweet thing, sweet thing
Bluefish, mack'rel, let them fry there
Must you always think about food
Stars are winking, sayin', "Hi there"
They should put you right in the mood
So what-cha gonna do when the clam-bake's through
Sweet thing, sweet thing
How's about a dream by the babbling stream
Sweet thing, sweet thing
Now, you wouldn't wanna miss a chance to get a kiss
As long as I am feeling like this
I wanna hold you tight and tonight is the night

Sweet thing, sweet thing, sweet thing
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GEE WHIZ!

"BY" DUNHAM JODY EVANS JEFF DAVIS
Gee whiz! he makes me bubble and fizz

Gee whiz! oh! what a wizzard he is
Hide the moonlight that's shining so bright
And when it's dark he squeezes me with all of his might
Gee whiz! he makes me tingle and shine
Gee whiz! to think he's gonna be mine
There's no one who can kiss
You see just like my baby kisses me
Oh! gee gee whiz!

Gee whiz! he's such a wonderful date
Gee whiz! I'm gonna meet him at eight

He'll pop the pop corn and we'll settle down
He's got the biggest television set in the town
Gee whiz! I think the pictures are swell
Gee whiz! I've got a secret to tell
He's like the things they advertise
He's kissin' sweet and lovin' wise
Oh! gee gee whiz!

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ONE WILD OAT

HOPE RIDER LIDA DOLAN RAY SEELEY

Bendin' the truth isn't proper
An' tellin' a lie is a curse
One slip can lead to another
An' those who will lie will do worse

Oh, why did I sow that one wild oat
That one wild oat, that one wild oat
Now that I did that one rash deed
My life is a garden of weeds

Rollin' the dice is unlawful
An' playin' with cards is a sin
Gamblers, they say, go to heaven
They go, but they ain't gettin' in

A man who is wed should be faithful
Tho' wearin' a yoke is a chore
Supportin' a wife is expensive
Divorcin' will cost even more

Drinkin' can lead to disaster
For whiskey can make you a slave
If you try to live without water
They'll use it to sprinkle your grave

Totin' a gun leads to trouble
An' shootin' to kill isn't wise
The sheriff will come to your cellbox
Your neck he will measure for size

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OH' BROTHER

MATTY MALNECK ALLIE WRUBEL

I couldn't begin to describe him
'Cause I don't know the words;
The only thing I know is that he's the only one for me

And when I look in his eyes, oh — oh — oh, brother!

And when he sighs, oh — oh — oh, brother!

Out of this world he takes me.
Out of this world into a dream, a lovely dream

I feel a sprinkle of stardust in the air;

Like Rip Van Winkle I wake and wonder

Is he really there;

And when he gives me a kiss, oh — oh — oh, brother!

Is that a kiss? oh — oh — oh, brother!

Out of my mind, I'm goin' out of my mind,

Is that a man? oh what a man!

I know for certain there'll be no more flirtin'.

He'll be my permanent thrill,
And will I have him meet my mother?

Oh, brother! you know that I will.

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Every Monday evening on CBS Television, a boyish comedian with the odd name of Red Buttons begins a weird incantation which is the signal for boisterous applause from the studio audience and eager expectation from viewers at home. Red, currently video's hottest new comedian, chants a song which is a combination of an Oriental prayer and an American "scat song," punctuated with jokes. The key words in

this original ritual are, "Ho Ho," sung by the ebullient Buttons, then repeated by an enthusiastic audience and the phrase, "strange things are happening," which is the signal for the comic to begin a recitation of the peculiarities of everyday living.

There is certainly nothing strange about the effervescent red-head's spectacular rise in popularity. For, the new medium of television seems

made to order for Buttons' quick-moving comedy routines, his split-second timing and his uncanny change of facial expression. One thing TV has accomplished where the other media have been less successful is the presentation of a personality. Thus, Red's audience has come to regard him as a member of the family — he is the shy suitor, the understanding husband and the devilish little boy all rolled into one.

Columbia's Mitch Miller decided some time ago that Buttons' musical musings should be recorded for posterity, so Red and his musical director, well-known bandsman Elliot Lawrence, began to work on the tunes to be waxed. There seemed to be so much material in the chant used on the program that two offerings resulted, one entitled "Strange Things Are Happening," and the other, "The Ho Ho Song."

To recreate the studio excitement, members of the Buttons audience were invited to Columbia's 30th Street recording premises after a recent telecast. There, before an audience which participated in the actual disc session, the Buttons platter debut was made.

Red sings, clowns and tells jokes on the two sides, introducing briefly two of the characters who are known to millions of Buttons fans from coast to coast. The punch-drunk pugilist, "Rocky" Buttons, and the acid-tongued Teuton, "Keeglefarven," make terse commentaries, as the audience howls with delight.



Red goes over some of the music for his show with his conductor-arranger, Elliot Lawrence, who collaborated with him on "Strange Things Are Happening."

HEY MISTER COTTON-PICKER

(Capitol Record by Tennessee Ernie Dok STANFORD * ROBERT MITCHUM
Yonder comes a cotton picker
Walkin' down the road
Puffin' like a locomotive carryin' a load
Hey! Mister Cotton Picker whatcha gonna do?
Gonna git gone away from you!
Here Is Mister Cotton Picker
Passin' by my shack
Seems as if his back is breakin'
With that cotton sack
Hey! Mister Cotton Picker
When ya gettin' paid?
Reckon as soon the sack gets weighed!
He's been pluckin' ole king cotton
All day in the sun!
By tomorrow sweat's forgotten
'Cause there's new fields that must be done
There goes Mister Cotton Picker
Totin' all his pay
Just a sack of snowy cotton
Took him all the day!
Hey! Mister Cotton Picker
Hope ya' get all that's coming to you!

I'M SO LONESOME I COULD CRY

HANK WILLIAMS
Hear that lonesome whippoorwill.
He sounds too blue to fly.
The midnight train is whining low
I'm so lonesome I could cry.
I've never seen a night so long.
When time goes crawling by.
The moon just went behind a cloud
To hide its face and cry

Did you ever see a robin weep
When leaves began to die.
That means he's lost the will to live.
I'm so lonesome I could cry.
The silence of a falling star
Lights up a purple sky.
And as I wonder where you are
I'm so lonesome I could cry.
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I CAN'T LOVE YOU ANY MORE

(Any More Than I Do)
ALLIE WRUBEL HERB MAGIDSON
I wish that I could fashion a masterpiece of melody and rhyme
To convey, in a clever way,
How very much I care
But I haven't the flair for clever things and, therefore,
What I have to say
Must be said in a simple way;

I can't love you anymore,
Anymore than I do,
For if I loved you anymore
I would have to be two,
I love you with my heart,
I love you with my mind,
I love you, love you, love you all there is, I find,
So I can't love you anymore, anymore than I do!

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MONEY BACK GUARANTEE IN 10 DAYS

HIT PARADER'S



PICTURE



The new sensation of the nation, Norman Brooks, the "kid who sings like Jolson," looks up for a moment from signing copies of his newest Zodiac record, "Somebody Wonderful!"



It seems that Terry Moore, lovely Hollywood starlet, has the answer for Warren Hull ("Strike It Rich")



At a surprise birthday party, Sarah Vaughan follows tradition



It's a couple of proud parents that Julius LaRosa has. That's Mom and Pop LaRosa with their famed son at a recent recording session



On the set of his new film, Fred Astaire takes time off to pose with Nanette Fabray and Vera-Ellen



The famed Ames Brothers are caught clowning during a Coral recording session



"Ah lak th' wi-i-ide open spaces," says Laurie Anders to boss Ken Murray

PARADE

GOODMAN-ARMSTRONG

Benny Goodman, Louie Armstrong, Gene Krupa, Cozy Cole, Charlie Shavers, Ziggy Elman, Teddy Wilson, Joe Bushkin, Helen Ward, Velma Middleton . . . no we're not reading off a list of "Who's Who" in show business, we're just calling off the cast of the recently concluded Goodman-Armstrong package show that we were fortunate enough to catch a final rehearsal of. To say it was thrilling is another example of how inadequate words can be. To say the show was a tremendous success is the understatement of the year. It went off just great. The only sad note in the whole tour was Benny getting sick right after the show began, but Gene Krupa capably filled in. Like someone watching the rehearsal said, "If I go tomorrow, at least I've seen everything now."

— Photos by A. T. Conti



Look closely because this is probably the greatest aggregation of musicians that will ever adorn a stage. It may never happen again



As only he can, Benny Goodman plays "Let's Dance"



Velma Middleton and her "Pops" (Louie Armstrong) laugh it up



Gene Krupa, who took over when Benny got sick, tickles the skins



Vocalist Helen Ward also got in a bit of rehearsing



Cozy Cole showed up later which gave the show two top drummers



And with Teddy Wilson at the piano, what more could you ask for?

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BOB MANNING

"It's not the pale moon that excites . . ." so the song goes, and when a young chap by the name of Bob Manning sings it, it's more than the moon that does the exciting. This Manning guy has exploded onto the song world with such force that he now finds himself the latest of the boy-sing sensations to set teenage hearts throbbing. Actually, Bob's not too far past his teens himself. Now only 26, he's been in the business since he was 18. In those days his two best friends were two other struggling young Philadelphians, Al Martino and Eddie Fisher.

Now Eddie and Al are both big stars, both with hit records, and Bob hopes to follow in their footsteps. His "Nearness Of You" seems to be the record that will set the wheels of success turning for him. One of the greatest compliments paid him to date is the oft-heard comment: "Why he sings just like Dick Haymes" . . . and Dick, of course, is one of our top pop artists today. We think Bob will reach that peak, and soon, too.

Before going out on his own, Bob sang with Ziggy Elman and Art Mooney, and it was during his engagement with Mooney, incidentally, that he fell ill and was replaced by Al Martino.

The background of band singing gave Bob tremendous stage presence and this added to his magnificent baritone and finally brought him to the attention of officials of Station WJP in Philadelphia. They gave young Bob Manning his own radio show.

From there the offers started pouring in from the record companies and after consideration of all of them, Bob decided to go with Capitol. It's a choice he has good cause to be very happy over.

Besides his big song for Capitol, "The Nearness Of You," Bob has also recorded "Gypsy Girl," "You Can Live With A Broken Heart" and "The Sun Is Getting Ready To Shine." With his voice and looks, any one of these tunes is liable to "break wide open" at anytime.

Born February 1, 1927, in Philadelphia, Bob is six feet, two and-a-half inches tall, and is an exceptional athlete. He weighs 185 pounds, has brown hair, blue eyes and a definite leaning towards music that he can really step into with his rich, velvety voice and set the bobbysoxers screaming.

Bob Manning is the voice of the future.

I LET HER GO

(Columbia Record by Frankie Laine)

HAL BLAIR DON ROBERTSON

Once I had ev'rything that heaven has known within my arms
And in that time I held the sun close to my heart
And when I kissed it, it was warm
I knew the ecstasy that comes from capturing a storm
But then how was I to know?
And I let her go
I touched the innocence of lips that had never known desire
And when I kissed them I was trusted with a heart
That I had won and set afire
I felt emotion deep inside
More than passion could inspire,
But then how was I to know?
And I let her go
Now I stand on the brink
Of a world that's so dreary and black
And I won't even pray
For I know that I can't go back
So as a king must fall, with nothing left at all
On my knees I'll bow; I'm so very humble now,
For it's too late,
I know it's too late, much too late!
I saw the emptiness of saying goodbye within her eyes
It would have been, oh, so much better
If she'd cursed me, but she never even cried.
Torn by the careless hand of love
Something beautiful had died.
But then how was I to know? And I let her go.

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MY LADY LOVES TO DANCE

SAMMY GALLOP MILTON DELUGG

My lady loves to dance
My lady loves to sing
My lady has the sparkle of a diamond ring
When purple shadows fall and silver moonlight beams
My lady loves to dance in my dreams
She loves a carousel, a roller coaster ride
A party or a picnic by the oceanside
And like a laughing brook that dances in the sun
My lady has a barrel of fun
Life is a gay thing, plaything, hip hooray thing
Not a worry, not a care
If there's a trombone a tootin' a fluter a-flutin'
Sure as shootin' we'll be there
My lady loves to dance, my lady loves to sing
A schottische or a polka or a highland fling
And when we kiss goodnight the moment we're apart
My lady loves to dance, my lady loves to sing
To sing and dance in my heart.

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(Sorry Baby)

YOU LET MY LOVE GET COLD

JESSIE MAE ROBINSON

One million tears too late
How long did you think I'd wait
Sorry baby, you let my love get cold
I suffered all alone
At last all my blues are gone
Sorry baby you let my love get cold
Now that I am free
You come knockin' at my door
Baby, can't you see that you just don't move me no more
You left me in the dark
With ice all around my heart
Sorry baby, you let my love get cold
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THERE'S NOTHING AS SWEET AS MY BABY

(Columbia Record by Carl Smith)

HANK WILLIAMS

I like candy, I like cake
I like jam but goodness sake
There's nothing as sweet as my baby
Golden hair and big blue eyes
She could win a beauty prize
There's nothing as sweet as my baby
If I ever lose her
I'll lay me down and die
If sugar seems sweet
Then you oughta meet my honey coated sweetie pie
I like candy, I like cake,
I like jam but goodness sake
There's nothing as sweet as my baby.

I like candy, I like cake,
I like jam but goodness sake
There's nothing as sweet as my baby
I feel like a honey bee
When she's buzzin' round with me
There's nothing as sweet as my baby
Get pounds of candy kisses
But I can't spare an ounce
She's sweeter than wine and, brother,
She's mine and that's the only thing that counts
I like candy, I like cake,
I like jam but goodness sake
There's nothing as sweet as my baby.

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WEEP FOR THE BOY

JACK WILSON AL FRISCH

Weep for the boy
There is no sleep for the boy
He cries for her on his pillow
And outside the willows
Weep for the boy
Pity the lad
He lost the chance that he had
Had he believed what she told him
Her arms would still hold him
So weep for the boy
Once they walked as lovers
Once they shared a flame
Now he walks with no one
He's the one to blame
Weep for the boy
There is no sleep for the boy
There'll be no end to his yearning
Until her returning
So weep for the boy
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DISC JOCKEY

"After considerable thought, study, and consideration of available program titles, WKXL finally came up with an 'original' name for my early morning record show. Concord, New Hampshire, listeners now tune in 'The Bud Wilson Show' each morning from 6:30 till 9:00!"

"My program includes the same things used by most morning deejays . . . frequent time checks, the weather, local news, headlines, etc... but also presents an added extra. I try to be a regular guy with emphasis on situation humor. My program is very relaxed and friendly with an 'easy livin' touch (I hope). I want people to listen and enjoy it all the time.



BUD WILSON

"Straight segments of music are never used. Instead, I present a varied lineup of top-notch stars, and my listeners get music by their individual favorites at one time or another during each show. Requests and my own preferences form but minor portions every morning. I think it's far too easy to wear a carefully formed groove into the lower extremities of an undesired rut. Requests do not vary enough to give an overall picture of what's what in music from day to day. The music is selected primarily from the listings of the current tops, and the new releases. In other words, the songs that the country as a whole now enjoys, or is expected to enjoy in the not too distant future.

"Talking about thrills, I think the time I almost had all my clothes ripped off during a personal appearance tour with a group of Hollywood stars, and my two firsts, on the air and play by play football, rank as my most thrilling experiences. Before I forget, here are my favorite tunes, 'Till The End Of Time' by Como, 'Tennessee Waltz' with Patti, 'Moonlight Serenade' by Glenn Miller."

"My name is Michaels! John Michaels . . . 'The Magnificent', the Mad one! This is the Music Box originating from the Disc Jockey Record Shop and WVKO Columbus, Ohio. Every day 12 noon till 3 with recorded music and a few foolish things for you with the stamina to stomach this nonsense. And then I'm back at five with another half hour of Music At Sundown."

"For lack of a better way to introduce myself and this little communique, the preceding is a general idea of how I might open my show any day at noon. The music is mostly by request. My uppermost thought is not to make anyone unhappy for more than three minutes at



JOHN MICHAELS

a time. Therefore, I try to play a variety of music by every conceivable artist. If I should stumble across an album in which my audience has expressed an interest I will play the songs from it for fifteen minutes or so. As for my own personal preference in records, strictly on the record, here are some which I have found to be good listening: "Stardust" by Artie Shaw, "Sunny Side Of The Street" by Tommy Dorsey, and "These Foolish Things" by Mildred Bailey."

"To me, radio is full of thrills. My big one might have been when Art Lund appeared on my program and found out that my parents were to visit me from Cincinnati on their thirtieth anniversary. While my parents were here I took them to see Art, whom they admire greatly. During his show Mr. Lund introduced me, and we sang a duet on "Cincinnati Ding Dong." Or perhaps the thrill received when a delegation from the U. S. Army and Air Force presented me with a plaque in appreciation for my help in their recruiting program, could be the biggest. You be the judge."

PLATTER PATTER

"Greetings from the nation's capital; this is Sherm Butler holding forth from WMAL, Washington, D.C., answering HIT PARADER'S question of the month. I am on the air at various times during the day on our A.M. and F.M. outlets and I slip over to the new TV studios every day to do a record show. As I look over my new schedule I hit the airways ten different times a week. It keeps me pretty busy and I have to pay pretty close attention to the programming of the shows."

"I guess I am of the old school, for my shows are based on the idea that people who listen to DJ's and music shows want to hear music and not much more of anything else. I try to keep the talk down to a minimum and



SHERM BUTLER

with me it's the music that counts. On my TV shows it's just music and mood film to match. I pick my own music and it's a combination of the current top tunes, some new ones I think will make the grade and the ever popular old standards. I find that is a pretty good formula here in the capital city.

"I tried something a little different on one of my TV shows and it worked out quite well. I set up shop in a large drug store downstairs from the studio and for one hour the customers shopping in the store were the stars of "Sherm's Showplace." I interviewed shoppers, spun records synchronized with action films, and had chats with some recording stars visiting Washington. All in all I had a swell time, the shoppers enjoyed it and I hope my viewers liked it. I think maybe they did because they wrote in and asked for repeat performances. Now I have started a new T.V. show called "Band-Stand Matinee," where the kids are invited to dance to name groups throughout the city. The format of the show runs just about the same as my other shows. Lots of music."

Now we hear from Jerry Kay, of WVEZ New Orleans, who has "The Revolving Bandstand," Monday thru Saturday 1:30 to 3:30 PM. "Your question rather intrigued me as the gimmick has always been a sore spot with me. I am from the old school in music. That is, I still would rather hear the bands of yesterday, such as the Dorseys, Glenn Miller, Artie Shaw and Woody Herman, (to mention a few). The gimmick, I guess, is good in that it's different, and money-wise, all you have to do is look at what Les Paul has reaped."

"To me, as long as the gimmick isn't the main selling point of the record, I'll go along. You may say that Les Paul's use of multiple filters puts him in that category, but you must



JERRY KAY

remember, he blends it so well, the sound from the harmony and melody gives you a full band. My favorite, if you want to call it that, is Kay Starr's duet in 'Side By Side!' She sings the song and the self-harmony doesn't let you lose sight of the melody and the quality of her voice.

"Also you have to mention the effect that Joni James achieves with her echo chamber. No one can dispute that her recordings are tops in the field. There are many others too numerous to mention.

"You can't say whether the gimmick adds or detracts from the record because each case is different. I do feel that the gimmick in recording has reached its peak and will soon start to die out. I feel the listening public today is beginning to demand more melody and true instrumental sounds . . . for proof, look to the rise of Buddy Morrow, Billy May and Ralph Flanagan.

"Frankly speaking, I think there should be fewer gimmicks and more music. But alas and alack . . . the gimmick will go on and I'll continue to spin the records, because the public sets the pattern for my show, and after all, the listeners come first."

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HAND ME DOWN HEART

CHILTON PRICE

The first time I met you
T'was easy to see
You were all for my sister
With no time for me
And I said to myself
How contented I'd be with a hand me
down,
Hand me down heart
I knew she would hurt you t'was
plain as could be
So I prayed she's desert you and leave
you for me
And I told my friends just how lucky
I'd be
With a hand me down, hand me down
heart
Then one day your dreams were torn
apart
She broke your heart
And then I gathered your dreams and
made a start
To wake your heart again
You now say you love me and I pray
it's true
And the good Lord above me
Knows how I love you
But I'll always be wond'ring if she
lingers too
In your hand me down, hand me down
heart.

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DANCIN' WITH SOMEONE

(Longin' For You)

BENNIE BENJAMIN GEORGE WEISS

ALEX ALSTONE

While dancin' with someone
And longin' for you
I saw you, my darlin' with somebody
new
And over his shoulder I watched you
dance by
The smile on your lips brought a tear
to my eye
The music stopped playin' but you
couldn't see
That my eyes were sayin' "Change
partners with me,"
You looked oh so happy but you never
knew
I was dancin' with someone and
longin' for you

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TWO LOVERS

JOHN ROX

I saw two lovers last night
Down where the ships put to sea
One was the image of you,
The other was so like me
I saw two lovers last night
Wildly the sea music played,
Music that told of farewell,
But I was not afraid
Still I can't erase the mem'ry
Of their kiss and last goodbye.
A ship on the far horizon,
That last, long, haunting cry
So tell me now, my love,
These two that said goodbye,
Say they just couldn't be,
No they never could be,
The ghosts of you and I.

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DISC JOCKEY

Here's Gil Henry whose show, "King's Open House," is heard daily from 1:00 to 5:00 PM over Seattle Washington's, KING. Gil says, "In answer to the question of the month, 'Is the gimmick here to stay?', the answer is, I think so. And why not? The record companies are selling more records now than ever before, and more people are buying record players now than ever before.

"The record companies have always used gimmicks to sell records. The only difference is that great improvements in the electronic field have made possible more unusual sounds. In the old days it was the arranger who supplied the gimmicks. Now the recording engineer is the one who



GIL HENRY

creates the unusual sounds. The public seems to like it, because the top artists today are the ones who have used this electronic gadget to advantage; namely, Patti Page, Kay Starr, and Les Paul and Mary Ford.

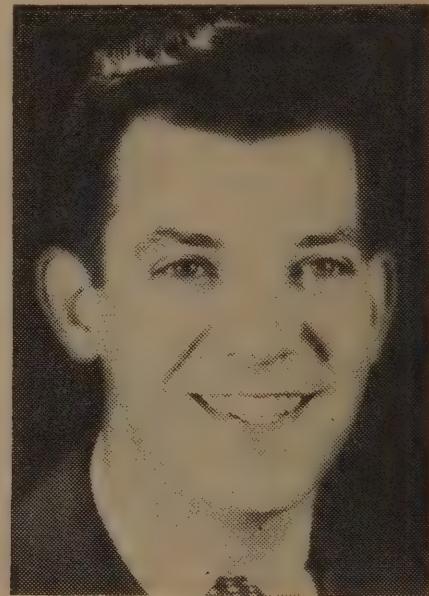
"My only hope is that the record companies don't lose the human element in a forest of electronics. People like to feel that the artist is singing just for them, and too much "echo chamber" effect will cause a loss of intimacy — especially as far as the vocalist is concerned.

"When the public gets so bored with life in general, and with recorded music in particular, that it no longer wants something new and unusual in recorded presentation, then the record companies will no longer exist and neither will I. The public returns to recorded music for entertainment and relaxation. Records have to present something different or they can't be called entertainment.

"There's no business like the record business and I for one feel that there will always be a market for something new and different on record."

Switching now to the mid-west, here is Johnny Morris, who hails from WLOW, in the twin city area of Minneapolis-St. Paul, Minnesota. Johnny puts in twenty eight hours weekly at the mike of his "Johnny On The Spot" show, Monday thru Friday, 8 to 10 AM, along with a fifty five minute run "Down Memory Lane" every noontime. Johnny also spins the top tunes all Saturday morning and 3 to 5 PM.

"You certainly asked me a good question, for I have always been interested in the gimmick and for the past few months I have been looking into its aspects. I find that more of the record companies are using the gimmick every day, so gimmicks, I be-



JOHNNY MORRIS

lieve, have definitely become a part of American popular music. In fact, I expect to see (or hear) a host of new gimmick ideas in the not too distant future. Although gimmicks have become popular recently, they are not especially new. For instance, while the public generally gives credit to Patti Page for the 'self-harmony' technique, many readers will recall a record of "Rockin' Chair" by a certain disc jockey, Fran Weigle, on which he recorded his voice some twelve times with wonderful results. This was released some time prior to Patti's "Confess," which of course made the gimmick familiar to everyone.

My favorite gimmick is the modified echo chamber. I believe it gives a singer with good pitch, technique and style a tremendous advantage. It seems to magnify the better qualities of a vocalist, and yet the singer must have the natural talent and ability before the echo chamber will have any favorable effect. The gimmick will remain with us, and I look for better and newer unusual tricks which will make people more record conscious."

PLATTER PATTER

Introducing Rod Louden, heard daily from 1:30 to 3:30 PM over KPOJ, Portland, Oregon.

"In considering today's new voices and individual styles, there are many new artists who are attracting nationwide attention. However my ear has been delighted by a new voice, and I'm avidly following her every move in her efforts to reach one of the top spots on our ever-changing musical totem-pole. The girl is Georgia Carr. Georgia has done nothing spectacular up to now. But, Eddie Beale has taken her away from San Diego and has introduced her to the club and theater audiences, while Capitol Records has given her to the disc jockey and the record-buying public.



ROD LOUDEN

"Georgia has a true voice, a distinctive style and a delightful personality. Up to now, her records have been in the field of modern jazz, or what is referred to as progressive music. And yet, she can take a ballad and hold you spellbound with her soft, intimate tones. Her release of "Softly" will illustrate what I mean. Then for something solid in the up-tempo department give a listen to her latest offering "Is That Bad?" Watch and hear Georgia; she has the ability to enter the field now dominated by such wonderful women as Sarah Vaughan, Ella Fitzgerald and Kay Starr.

"Georgia has the talent. When I first met her I thought she was a wee bit shy. You see I wear glasses, and some folks say that I have that professional look — whatever that is. Well, Miss Carr was very quiet and shy around me until we got to talking and I took off the frames. Then she laughed and said 'Why, Rod, you're lots of fun. I'm not a bit afraid of you anymore'.

"Yes, watch Georgia Carr! She'll make it."

Let's go up to WGY Schenectady, New York and Earl Pudney, heard mornings 7:10 to 9:15 AM. "When the term 'new crop of singers' pops up, there's bound to be confusion. I think the music business can be bracketed into three levels: Those Who've Arrived, Those Who Have Nothing and Never Will. So we'll dismiss from the discussion the 'greats' in pop music . . . the Crosbys, Pages, Comos, Stafords, Lees, Shores and Laines and get on to the subject of vocalists in the strictly pop field who've come to the fore during the past year or so.

"Among those whom I personally believe will last, are newcomers Joni James, Bob Manning, Pete Hanley,



EARL PUDNEY

Karen Chandler, and finally Eddie Fisher.

"Another gal who really sings 'em is Dorothy Collins, who's just branched out with her husband, Raymond Scott, to form their own recording company Audivox. Dotty Collins has such a fresh naturalness and such an excellent showcase for her talent on the TV Hit Parade Show that her popularity has zoomed to new heights in the past year. She's always pleasant, unassuming, and has a little-girl kind of charm that makes y' feel like you're talking with the kid down the street who's sure gonna' charm some guy off his feet before long. She has a way of projecting this naturalness and retaining it whether she's singing a tempo tune or a ballad. She doesn't force . . . that may be her secret. She doesn't sing gimmicked up versions of poor songs. Her slight lisp attracts rather than detracts giving her an appeal all her own.

"I met Dorothy at a TV show rehearsal and was very impressed. She doesn't overwork the glamour and glitter department. Moseying around myself, I found out that Dorothy's attitude is genuine and she's loved by everybody on the show."

SEVEN LONELY DAYS

EARL SHUMAN ALDEN SHUMAN
MARSHALL BROWN

Seven lonely days make one lonely week

Seven lonely nights make one lonely me

Ever since the time you told me we were through

Seven lonely days I cried and cried for you

Oh, my darling you're crying, boo hoo hoo hoo

There's no use in denying I cried for you

It was your favorite pastime making me blue

Last week was the last time I cried for you

Seven hankies blue I filled with my tears

Seven letters too I filled with my fears
Guess it never pays to make your lover blue

Seven lonely days I cried and cried for you

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PRETEND

(Capitol Record by Nat "King" Cole)
(Columbia Record by Ken Griffin)
LEW DOUGLAS CLIFF PARMAN
FRANK LEVERE

Pretend your happy when you're blue
It isn't very hard to do
And you'll find happiness without an end

Whenever you pretend
Remember anyone can dream
And nothing's bad as it may seem
The little things you haven't got
Could be a lot, if you'd pretend
You'll find a love you can share,
One you can call all your own
Just close your eyes she'll be there.
You'll never be alone

And if you sing this melody
You'll be pretending just like me
The world is mine, it can be yours
my friend

So why don't you pretend

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F'R INSTANCE

(Columbia Record by Toni Arden)
HARRY WOODS

Who can tell what fate has in store,
But who, darlin', can tell anymore?

If you, f'r instance, hadn't stopped to
pick up a daisy,
And if I, f'r instance, hadn't seen you,
and gone crazy,
Would I be here to kiss you, always
to miss you,
To tell you how wonderful you are?

And, if we, f'r instance, hadn't known
that very minute, this is it
F'r instance, this is love for all that's
in it,

Would we be in our love nest,
By heaven above blessed, if we,
F'r instance, weren't in love.

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The staff of HIT PARADER hopes that with this column all of you attending the many schools throughout the land will be in closer contact with the happenings of our high schools. We hope that new ideas, and some interesting activities will be brought out to you to incorporate in your own school. From time to time you will read about something a little different going on that could easily fit your school schedule. Keep your eye on High School Highlights, you and your school could be featured. Both big and little schools will be included in our following issues, and we hope to give you all a real cross-section of the American high school, in class and out.

With this issue we introduce our High School Highlights in which we salute the high schools of the country. Here is an article written by the editors of the Tulsa School Life about the goings on at Tulsa Central High in Tulsa, Oklahoma. In other issues to follow we will spotlight a different high school in each of the forty eight states.

The opening night of the Daze we find our two sleuths wandering the halls of Tulsa Central High School, population 2,840, wondering what factors determine the appeal of this institution. A rundown of activities might give us the answer.

The Daze is Central's annual talent parade, produced and engineered by students with the speech and stagecraft departments. The reception with which the Daze is met necessitates 6 performances. Opening the traditional coronation ceremony is the crowning of King Daze, the highest honor in the school for a senior boy. Elected by popular vote, he reigns with the football queen and opens the colorful variety show.

Central's student government with over 100 members is one of the most active councils in Oklahoma. The group belongs to the State, Southern and National associations.

The "Tom, Tom," Central's annual is one of the top-rated year-books in the nation. The paper, "Tulsa School Life," is edited and published at

Central but is a combined effort of Central, Will Rogers, and Daniel Webster high schools.

Speech activities include five plays, an operetta, and a weekly radio show taped at the University of Tulsa and broadcast through station KOM-E. Once a year the speech students take over radio station KVOO for a day.

Central's men of the gridiron, the Braves, captured the conference championship this season. The cross-country team has won state championships for 14 out of the last 15 years. Central, through the years, has produced winning basketball, wrestling, baseball, golf, track and tennis teams.

Some of the many school organizations are Key Club, International Club, Thespians, Medico Club, Red Cross and the pep organizations, Red Feathers and Scalpers.

In the main corridor we see a statue of an Indian brave appealing to the Great Spirit—Central's traditional symbol for many years.

Favorite dress for girls includes suede loafers, cinch belts, pleated skirts, crest sweaters, collars, and for leisure time, men's white shirts tied at the bottom. Pony tail hairdos are also popular.

The boys have acquired a taste for suede attire this year. There are suede shoes and white "bucs," suede jackets, and thin suede belts, one of which can be found on almost anyone at Central. Southern string ties with various styles of entanglement are seen among the "cats."

Terms ranged from "That guy's got to go" to "What a stud" (meaning slightly terrific). A character of ill repute is a "scrounge," a "bum," or "real squirrelly." The school's "hottest" dressers are "real cats" and the term "braaaack" means nigh on to horrible. "Yaaa, that's the deal" is used for only the higher forms of interest.

Some of the top records are "Hot Toddy," "I Believe," "Anywhere I Wander," and "Downhearted." Favorite recording artists are Eddie Fisher, Kay Starr, Nat "King" Cole, Teresa Brewer, Frankie Laine, Billy May, and Tulsa's own Patti Page.



TULSA CENTRAL HIGH IN TULSA, OKLAHOMA

YOU SHOULDN'T HAVE KISSED ME THE FIRST TIME ('Cause Now You've Gotta Do It Again)

SHERM FELLER HARRY MICHAELS
You shouldn't have kissed me the first time

'Cause now you've gotta do it again,
Oh, what a wonderful feelin'
Been in a daze since then.
I just didn't think it could happen,
But one was too many for me
I don't care baby wherever we go
We're gonna put on a kissin' show
You shouldn't have kissed me the first time

'Cause now you've gotta do it,
Yes now you've gotta do it,
Now you've gotta do it again.
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SCRAP OF PAPER

(Columbia Record by Dolores Hawkins)

SIDNEY PROSEN
A scrap of paper, three simple words
you wrote

"Goodbye, my darling" a real heart-breaking note

A scrap of paper as strong as bars of steel

It tore my heart out for you were my ideal

Only this morning we danced until the dawn

Then with no warning I woke to find you'd gone

One final message, love's souvenir in blue

That scrap of paper can't take the place of you

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NO MORE GOODBYES

(Capitol Record by Les Baxter)
AL HOFFMAN DICK MANNING
ALEX ALSTONE

Some day, my darling, there'll be no more goodbyes

There'll be no heartaches, no tears no fears, no sighs

Clouds will disappear forever

We will always be together, my darling God willing

There'll be no more goodbyes

The parting hour is drawing near, so very near

Soon I'll be gone, but while I'm gone, remember dear

Sure as there's a star shining up above
We'll both find a world full of love

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TIRED OF DREAMING

PAUL INSETTA

Tired of dreaming dreams that don't come true

What good am I without you
Can't go on pretending that I'm happy while I'm blue

Ev'ryone knows I need you
Dreaming dreams that don't come true

Must I go on without you?

Loving ev'rything you do

I can't go on without you.

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TELL ME A STORY

(Columbia Record by Jimmy Boyd - Frankie Laine)
U. GILKISON

Tell me a story, tell me a story
Tell me a story remember what you
said

Promised me you said you would
You've got to give in so I'll be good
Tell me a story then I'll go to bed.
Oh worry, worry, weary ends my day
Comes the time to go home
Without my raise in pay
Home by the fire where a man can just
relax

Slippers there by the chair
Not a worry, not a care
Along comes Junior swingin' his little
axe.

Tell me a story, tell me a story
Tell me a story remember what you
said

Tell me about the birds and bees
How do you make a kitten sneeze
Tell me a story then I'll go to bed.
Came home so late one evening last

July

Played a little poker
The time had passed me by
Shoes in my hand
And my darling wife in bed
Up the stairs saying a pray'r
Then a voice comes thru the air
(Hi ya there daddy, remember what
you said).

Tell me a story, tell me a story
Tell me a story remember what you
said

Tell me how your eye got black
Because a doorway hit you back
Tell me a story and then I'll go to bed.
Once upon a time, I remember long

ago

(Don't go back in history your
mem'ry's kind-a slow)
Stop your noisy talkin' till I finish with
my tale

Once upon a (pon a what)
Upon your back you'll get a swat
(Tell me 'bout the fish you caught
That's bigger than a whale).
Tell me a story, tell me a story
Tell me a story, remember what you
said

You promised me you said you would
You've got to give in so I'll be good
Here's a tale you'll never forget
(Spank, spank), (spank, spank)
(My tale's all read)

And now get up to bed

Copyright 1953 by Montclare Music.

EVERYBODY NEEDS A
SWEETHEART

DAVE FRANKLIN
Ev'rybody needs a sweetheart
The sweetheart that I need is you
Oh how I long to have you hold me
tight

To have your kiss each night my
whole life thru

Ev'rybody needs affection
The way they need the sun to shine
Ev'rybody needs a sweetheart
I'll be yours, so please you're mine

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SIZES
34 to
52

Colors:
Nude
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Secret
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MEDIUM BUST

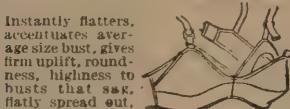
SIZES
32 to 42

Colors:
Nude
White
Blue
Black

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accentuates average size bust, gives
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straps. Beautiful washable
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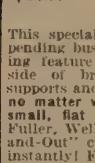
SMALL BUST

SIZES
28 to 38

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bust
buildup
needed!

Colors:
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Blue
Black

Style
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DOLORES HAWKINS

Take a "Scrap Of Paper," add one voluptuous gal plus a sensuous voice, mix well and out comes a hit tune and a new singing star. The gal: scintillating stylist, Dolores Hawkins (no kin to Sadie); the song: "Scrap Of Paper" by "Till-I-Waltz-Again-With-You"-Sidney Prosen . . . and it all adds up to a stunning hit . . . 'cause this young Hawkins miss is really something!

She's an eye-catcher of the first class variety, and that today seems to be a requisite for female singing artists. But don't let us give you the idea that DH is winning laurels strictly on nature's kindness, far from it. Her singing matches her looks, and that's as nice a compliment as anyone could hope to get.

Though she tips the age scale at only 23, she's been around show business' fabulous world for 18 years . . . played in almost every major theater and nightclub . . . recorded for Okeh records . . . and graced television screens as the singing star on most big shows. Still, nothing in show business today matches the fantastic popularity that comes with a hit record. Possibly, the matinee idol of the twenties held the same fascination for the public that will come the way of Dolores Hawkins as her "Scrap Of

Paper" rendition slowly builds into stratospheric sales figures and round-the-clock disc jockey plays.

As to her professional experience, she was vocalist with Gene Krupa, Blue Baron and the McFarland Twins Orchestra. Astonishingly, she has played repeat engagements in every restaurant and night club in which she has been featured. Peter Donald, story teller deluxe, will tell you she is the most-up-and-coming singing star in show business.

Yes, she's learned her lessons in the only real way a lesson can be learned—through experience. She's got an ocean-full of practical work to fall back on and a watchful eye to look forward to a bright future. Of course, you can't say "she can't miss," because that can't be said truthfully of any star, but she's as close to a "can't miss" as anyone has ever been.

And unlike so many "flash" performers who have made "it" and faded, this girl is going to hang onto that slippery top rung. She's got what it takes — she's going to move up and fast — and so is the song, 'cause it's an unbeatable combination — that's Dolores Hawkins and "Scrap Of Paper."

I'M THE KING OF BROKEN HEARTS

(Columbia Record by Tony Bennett)
FRED TOBIAS JERRY TOBIAS
My castle's a room where each night
I'm alone

A chair in the corner is my only throne
And all that I rule is a now silent
phone

I'm the king of broken hearts
My minstrel sings love songs on my
phonograph
Each song brings back mem'ries of
your haunting laugh
And each face in my court looks like
your photograph

I'm the king of broken hearts
I thought I could forget in time
The tender kiss you gave
But now I realize that I'm a ruler
Who's only your slave

A scarf that you left now is my royal
cloak
On my coat of arms are the love
words you spoke

And my crown is a dream that has
vanished in smoke
I'm the king of broken hearts

Copyright 1952, 1953 by Dartmouth Music, Inc.

KENTUCKY

HENRY PRICHARD
Soon I'll be goin'
Where the soft breeze is blowin' in
Kentucky
Things will be bloomin'
When I roam where there's room in
old Kentucky, Kentucky
Where the sky is blue, and the grass
is too;
And the sunniest style of welcomin'
smile
Is made to order for you
Somebody's waitin' to begin celebratin'
in Kentucky
I'm not denyin' that my heart will be
flyin'
When I get to Kentucky
I'll declare it's heaven with all those
wonders in store
Oh Lord, make me lucky!
When I get to Kentucky, let me stay
there forever more.

Copyright 1953 by Sheldon Music, Inc.

IT'S TOO SOON TO KNOW

DEBORAH CHESSLER
Does he love me?
It's too soon to know.
Can I believe him
When he tells me so?
Is he fooling?
Is this all a game?
Am I the fire or just another flame?
A one sided love would break my
heart.
He may be just acting and playing a
part.
If he don't love me,
Let him tell me so.
I can't hold him if he wants to go.
Though I'll cry when he's gone,
I won't die, I'll live on
If it's so it's too soon, way too soon
to know.

Copyright 1947, 1948 by Edwin H. Morris & Co., Inc.

OODLE-I-AY

IRVING ROTH
Oodle-I-ay, oodle-I-ay, oodle-I, oodle-I-ay

Oh, there once was a lad with a gleam
in his eye,
What he'd ask of a lassie she could
not deny
But when she would ask him to please
name the day,
He would sing "I-oodle, I-oodle-I-ay."
He had kisses for all,
But no kisses for one,
And his love was a thief that would
pilfer and run
And many a pretty maid he led astray,
With his sweet I-oodle, I-oodle-I-ay
Till the townspeople cried,
"We must certainly try to get rid of
the lad
With the gleam in his eye.
For none of our daughters will heed
what we say,
When he sings, "I-oodle I-oodle-I-ay,"
So they banished the lad with the
gleam in his eye,
But he managed to kiss ev'ry maiden
goodbye
And ever since then, though he's far,
far away,
They still hear I-oodle, I-oodle-I-ay.

Copyright 1950-1953 by Goday Music Corp.

SPINNING A WEB

BUNNY PAUL
I watched a spider spinning a web
And it reminded me
How you entangled this heart of mine,
Within a hopeless love.

Like a spider spinning a web,
Oh! what a web we weave
Spinning, weaving, spinning a web
When we try to deceive.

While you were whispering love in my
ear,

You thought of somebody's charms
Still you entwined my heart, my dear,
Within the web of your arms.

Copyright 1952 by Paul Music Co., Inc.

CARELESS

LEW QUADLING EDDY HOWARD
DICK JURGENS

Love was the thing that you wanted
That's why we answered love's call
Now that you've got what you wanted
You don't seem to want it at all.

Careless now that you've got me loving
you

You're careless careless in ev'rything
you do.

You break appointments and think you
are smart

If you're not careful you'll break my
heart.

Careless now that my bridges all are
burned

You're careless careless in things
where I'm concerned

Are you just careless as you seem to be
Or do you just care less for me.

Copyright 1939 by Irving Berlin Inc.

Name changed to Bourne, Inc.



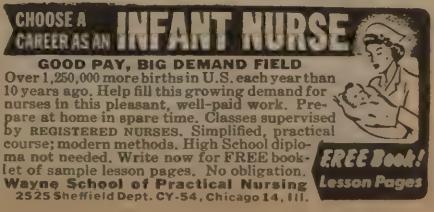
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WM. WITOL CO., Dept. 318-A, Richmond Hill 18, N.Y.



DON'T EVER CRY

SOL PARKER ALAN LOGIN VIC DAMONE
Don't ever cry while I'm away
I'd love to think of you
But not that way
If only I could wish upon a star
I'd wish that you remain
As lovely as you are
Don't ever cry for if you do
I know this heart of mine
Will break in two
So, let me see you smile
Then say, "Goodbye,"
Give me this memory, don't ever cry.
Copyright 1952 by Famous Music Corp.

GONE WITH THE WIND

(Columbia Record by Steve Allen)
(Columbia Record by Stan Freeman)
HERB MAGIDSON ALLIE WRUBEL
Gone with the wind,
Just like a leaf that has blown away
Gone with the wind,
My romance has flown away
Yesterday's kisses are still on my lips
I had a lifetime of heaven at my
fingertips
But now all is gone
Gone is the rapture that thrilled my
heart
Gone with the wind
The gladness that filled my heart
Just like a flame
Love burned brightly
Then became an empty smoke dream
that has gone,
Gone with the wind.
Copyright 1937 by Bourne, Inc.

CAN'T I

(Capitol Record by Nat "King" Cole)
LEROY LOVETT
Can't I, will I, ever love you again
Tell me, why then can't I
Maybe others want you just like I do
Tell me, why then can't I
You might have known others
So have I
Who would hurt you and desert you
That's why I only want to hold you
always
Never to let you go
Tell me, why then can't I
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Sole selling agents Ivan Mogull Music Corp.

I MAY NOT REMEMBER
YOUR NAME

BILL HOFFMAN HELEN HOFFMAN
"BY" DUNHAM
I may not remember your name
But I'll remember your lips
The touch of them started a flame
That burned to my fingertips
I may not remember your name
But I'll remember your eyes
For they were as soft as the rain
And warm as the tropical sky
In spite of myself I will dream
I'll dream that I'm back in your arms
Then my wild heart will pound with
a thundering sound
And I'll want your love
Forgive me for being like this
The Gods of love are to blame
They'll make me remember your kiss
Tho' I may not remember your name
Copyright 1952 by Walt Disney Music Co.

DANGER

TONY MOTTOLA SUNNY SKYLAR
Danger, sweet danger, I'm caught in
the fire
Of endless desire
For you, what can I do
Your eyes keep drawing me near
And thru the flame
I touch you, and tho', I hear
My heart say beware I don't care
Love walks in smiling and tender
Then leaves like a stranger
And tho' I see danger
I'm yours, I'm yours.
Copyright 1953 by George Paxton, Inc.

I WONDER WHY

JOE THOMAS HOWARD BIGGS
I wonder why you made me love you
Then turned right around and made
me cry
I wonder why, I wonder why, I
wonder why
I wonder why you made me need you,
Then turned right around and said
"goodbye."
I wonder why, I wonder why, I
wonder why
You know since you call it a day
I'm as blue as a man can be
If you only wanted to play
Why did you have to play with me?
I wonder why you made me so happy
Then turned right around and made
me wanna die
I wonder why, I wonder why, I
wonder why.
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YES PAL! IN 10 MINUTES OF FUN A DAY YOU Can Become an All-Around, All-American HE-MAN Like We Did!

We Were SKINNY WRECKS LIKE YOU BEFORE

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OF PEP

A HEAD-
TO-TOE
HE-MAN

I added
10" around my CHEST
6" to my ARMS

I gained 30 lbs. of steel-strong
MUSCLES You bet
they don't call me
SKINNY any-
more.
Grimm
Chicago, Ill.

I gained 70 lbs. of
MIGHTY MUSCLE!

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HE-MAN
You can be me in a matter of
weeks through Jowett training.
You can win a BIG SILVER
TROPHY as I did. I
went from SKINNY,
puny 90-lbs. to this
All-American HE-MAN.

CLEVELAND
AFTER
160 lb.
HE-MAN

Shawn R. Shadley

CLEVELAND
BEFORE
90 lb.
SKELETON
Rochester,
N. Y.

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10 PLEASANT MINUTES A DAY
IN YOUR OWN HOME
and I'll give YOU A NEW HE-MAN BODY
for your OLD SKELETON FRAME

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make you OVER by the SAME method I turned
myself from a wreck to the strongest of the strong.
Why can't I do for you what I did for MANY
THOUSANDS of skinny fellows like YOU?

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Gain Pounds, INCHES FAST!

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added to your ARMS and CHEST. Your BACK
and SHOULDERS broadened. From head to heels,
you'll gain SIZE, POWER, SPEED. You'll be
A WINNER in EVERYTHING you tackle.



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& Grimm
BEFORE or the
MIGHTY HUSKIES
They are NOW?

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"Champion of
Champions"

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and a BIG 15" SILVER CUP
Let me make YOU an ALL-
AROUND HE-MAN as I made these
Former SKINNY, FLABBY, WEAKLINGS



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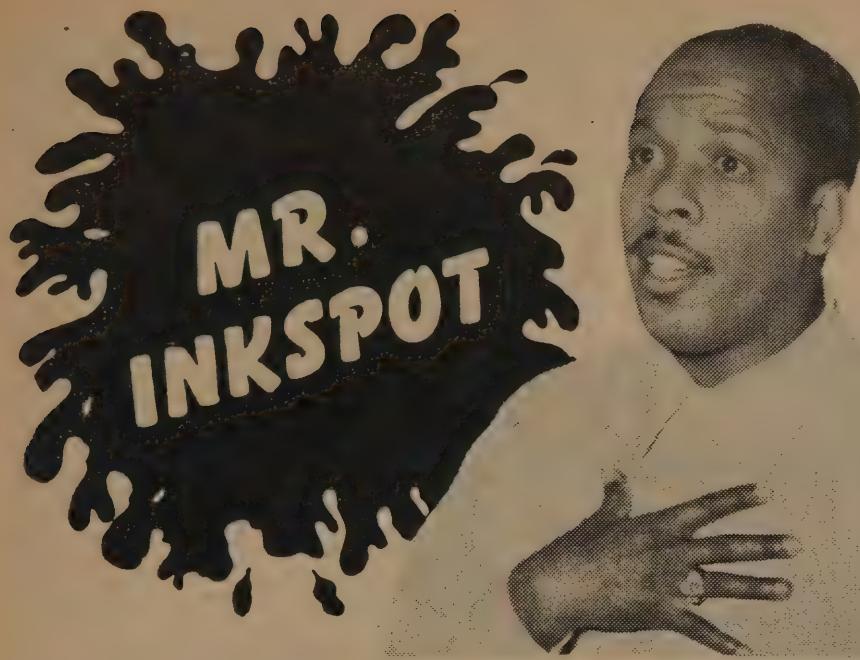
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"One night I was singing at a place in Pennsylvania," said Bill Kenny of the Inkspots. "There were two elderly ladies in the audience, and during a break one of them approached me and said: 'Bill, I've got all your records since the first one and I want to thank you for all the enjoyment you've given me throughout the years.' I've asked myself many times since then: 'Bill, how in the world do you deserve something like this, that people remember you?' It never ceases to thrill me and I often wonder how long it will last."

Then he told us about a man he met in London. He was Queen Juliana's (of Holland) chief court musician. "He came into my dressing room after a performance," said Bill, "all excited and talking so I couldn't understand him. Finally I made out that he was telling me that he had heard of only one other person who had a voice like mine. He called it a mezzo soprano and that was the first time I knew there was a name for my voice."

Fond of children, Bill once tried to adopt all of Cardinal Spellman's orphans after doing a performance for them.

"Your Reverence," he said to the Cardinal. "I want all of these children."

"But Bill," Cardinal Spellman said, "there's over 300 here."

"I don't care. I'll find some place for them."

"I'm sorry, Bill. I can't let them go. They mean too much to me," the Cardinal answered smiling.

We talked some more, and Bill sang a few songs for us, and almost before we realized, it was late. But Bill Kenny, the most famous Inkspot of all, leaned back, took a deep contented puff on a long Habana cigar, smiled and kept right on spinning yarns as only he can. Through it all we felt this deep sense of gratefulness . . . of humbleness . . . of sincerity . . . that he was fortunate to be what he was. Three hours earlier we were strangers. Now we were old friends.

We won't forget Bill Kenny soon . . . his smile . . . or his quick, hearty laugh . . . or his clowning . . . or his seriousness . . . or his "grammar" jokes . . . They all add up to Bill Kenny, and the final total is pretty high in our books.



The King of the Inkspots, Bill Kenny, explains how he feels about show business while his lovely wife, Audrey, looks on

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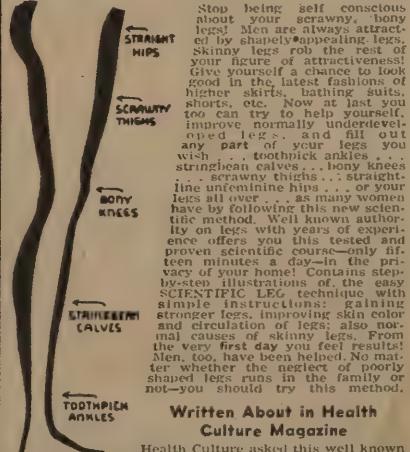
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Leg Problems
Are Yours?



Stop being self conscious about your scrawny, bony legs. Many are now attracted by shapely, appealing legs. Skinny legs rob the rest of your figure of attractiveness! Get rid of yourself a leg that looks good in the latest fashions of higher skirts, bathing suits, shorts, etc. Now at last you can try to help yourself improve normally underdeveloped legs, and fill out every part of your legs you wish—thighs, hips, bony knees, scrawny thighs . . . straight-line unfeminine hips . . . or your legs are too thin and lank. You can have by following this new scientific method. Well known authority on legs with years of experience offers you a tested and proven scientific course—only fifteen minutes a day—in the privacy of your home! Contains step-by-step illustrations of the easy SCIENTIFIC ED. technique with simple instructions: gaining stronger legs, improving skin color and circulation of legs, also normalizing scrawny legs. From the very first day you result! Men, too, have been helped. No matter whether the neglect of poorly shaped legs runs in the family or not—you should try this method.

Written About in Culture Magazine

Health Culture asked this well known authority on legs to write a series of articles on the fundamentals of this method. This magazine believed their readers should learn about this wonderful technique.

Send No Money! Free 10 Day Trial!

You would be glad to pay any price to gain shape, by legs, but "Shapely Legs" Home Method is yours for the low introductory price of only \$1.98 a month. Postage only \$1.08 plus postage with postman on delivery (in plain wrapper). Or send only \$1.08 with order and we pay postage. You must see satisfactory results, or return course and your money will be refunded.

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RED CANARY

VINCENT C. FIORINO

Red canary sing a song
Red canary chirp along
For my gal so nice and sweet
She will love to hear your tweet

Red canary sing a song
Red canary chirp along
Red canary don't go 'way
Red canary won't you stay

Red canary sing my song
She will love to sing along
For your tune that is so sweet
She will love your tweet, tweet, tweet

Red canary you are grand
Now she lets me hold her hand
Sing it like you did before
She will love me more and more

Red canary don't leave now
We will plan to take the vow
In the back yard is our tree
In the future we'll be three

Red canary don't leave now
We will plan to take the vow
Red canary don't go 'way
Red canary you must stay

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Please send free booklet and 16 sample lesson pages.

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State.....

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AND THE BULL WALKED
AROUND, "OLAY!"

(Capitol Record by Stan Kenton)
DOUG NEAL BETSY ELLIS JOE GREENE
There was a toreador, so the story
goes,

He used to kill the bull and turn up
his nose!
One day a big black bull from the
pampas came,
Who'd never heard of the senor's
fame.
The toreador turned to take a bow,
The bull said, "Here's your end, right
now!"

And the bull walked around, olay!
And the bull walked around, olay!
Bring on the picador, the matador,
He swept the floor with the toreador,
And the bull walked around, olay!

Another toreador, swore he'd get the
beast,
Said he would give the town folk a
big fat feast,
But then the big black bull, he just
yawned away
And sent a note he'd be glad to play.
The toreador knelt to tie his shoe,
Next Thursday's fun'ral is at two!

T'was then the toreador union, having
fits,
Decided it was time they should call
it quits.
They planted daffodils in the bull-fight
ring
And to this day all the poets sing.
Of the big black bull with the heart
so stout,
Who taught the people all to shout!
Copyright 1953 by Malabar Music Inc.

GLAD RAG DOLL

(Columbia Record by Johnnie Ray)
JACK YELLEN DAN DOUGHERTY
MILTON AGER

Little painted lady with your lovely
clothes
Where are you bound for, may I ask
What your diamonds cost you, ev'ry
body knows
All the world can see behind your
mask

All dolled up in glad rags
Tomorrow may turn to sad rags
They call you glad rag doll
Admired, desired, by lovers who soon
grow tired
Poor little glad rag doll.

You're just a pretty toy they like to
play with

You're not the kind they choose to
grow old and gray with
Don't make this the end, dear
It's never too late to mend, dear
Poor little glad rag doll

All this glare and glitter, all your
tinseled toys

What will they lead to in the end
Memories so bitter of regretted joys
And a world without a single friend
Copyright 1929 by Advanced Music Corp.

HE WHO HAS LOVE

(Columbia Record by The Four Lads)

AL HOFFMAN DICK MANNING

He

He who

He who has

He who has love

He's a millionaire

He

He who

He who has

He who has love

He can walk on air

Take for instance, f'r instance you and
meWe ain't got a pot to cook in
But we're happy as we can be

He

He who

He who has

He who has love

He's a millionaire

Love is somethin', somethin' you can't
buyAnd baby nobody knows it any better
than you and I

He

He who

He who has

He who has love

He's a millionaire

Copyright 1953 by Larry Spier

I'M WITH YOU

AL STILLMAN ROBERT ALLEN

If you wanna kiss, share a little bliss
Just remember this, I'm with you
Wanna feed the cat, wanna chew the
fatTalk of this 'n that, I'm with you
Anything at all your little heart
desires

Baby it's true I'm with you

Wanna live in style on the river Nile
Feed a crocodile, I'm with you
If you'd rather scram down to
AlabamaListen honey lamb, I'm with you
Anything at all your little heart desires
Baby it's true, I'm with youIf you get your kicks, lickin' lic'rish
sticksGet me five or six, I'm with you
If you need a friend to the bitter end
I'll be glad to spend time with you
Anything at all your little heart
desires

Baby it's true, I'm with you

So you're wearin' these crazy dungarees
Baby be at ease, I'm with you
If you wanna neck 'til we're both a
wreckClear the lovin' deck, I'm with you
Anything at all your little heart desires
Baby it's true, I'm with you

If you get a boot foolin' with a flute
Have yourself a toot, I'm with you
Wanna gather moss, hunt for albatross
Baby you're the boss, I'm with you
Anything at all your little heart desires
Baby it's true, I'm with you
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UP TO 5 lbs. A WEEK
With Dr. PHILLIPS REDUCING PLAN

It's really FUN to REDUCE with KELPIDINE CHEWING GUM! This amazing, pleasant-tasting chewing gum way to reduce helps you lose ugly fat and take off weight without hardships. It's the scientific, safe way to lose up to 5 lbs. a week. Best of all, with Dr. Phillips KELPIDINE CHEWING GUM REDUCING PLAN, you eat 3 tasty, well-balanced meals every day, and only when you are tempted to take a fattening snack, you chew KELPIDINE CHEWING GUM instead, which contains only 3 calories in each delicious piece. KELPIDINE CHEWING GUM is wonderful because it pleases your sweet-tooth, yet helps to keep you on Dr. Phillips Reducing Plan, which helps you lose ugly fat and reduce weight.

LOSE 10 - 20 - 30 LBS.

Men and women everywhere are losing as much weight as they wish since they discovered this amazing, scientific way to reduce. You can take off 10-20-30 lbs. and still eat 3 tasty, well-balanced meals every day. It's really FUN to REDUCE with the Dr. Phillips KELPIDINE CHEWING GUM REDUCING PLAN. Why even think of any other way to reduce when you can lose pounds and inches and have fun doing it. Don't just wish for a slimmer more attractive figure! You can easily reduce to a beautiful, slim, glamorous figure, which will give you poise, win new friends, romance and popularity. Don't deny yourself what you've been wishing for . . . send for your 25 day supply of Improved Formula KELPIDINE CHEWING GUM and Dr. Phillips Reducing Plan this very minute. 100% guaranteed!

You must lose weight . . . up to 5 lbs. a week . . . or YOU DON'T PAY ONE PENNY. Your friends . . . your mirror . . . and your scale must tell you that you have lost ugly fat and excess weight, or your money back. What can you lose but unwanted pounds and inches, so send the coupon right away.

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Mail the coupon now! Test the amazing Dr. Phillips KELPIDINE CHEWING GUM REDUCING PLAN for 10 days at our expense. If after 10 days your friends, your mirror and your scale do not tell you that you have lost weight and look slimmer you pay nothing.

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Send me Special 24 day supply and FREE 12 day package for \$2.00
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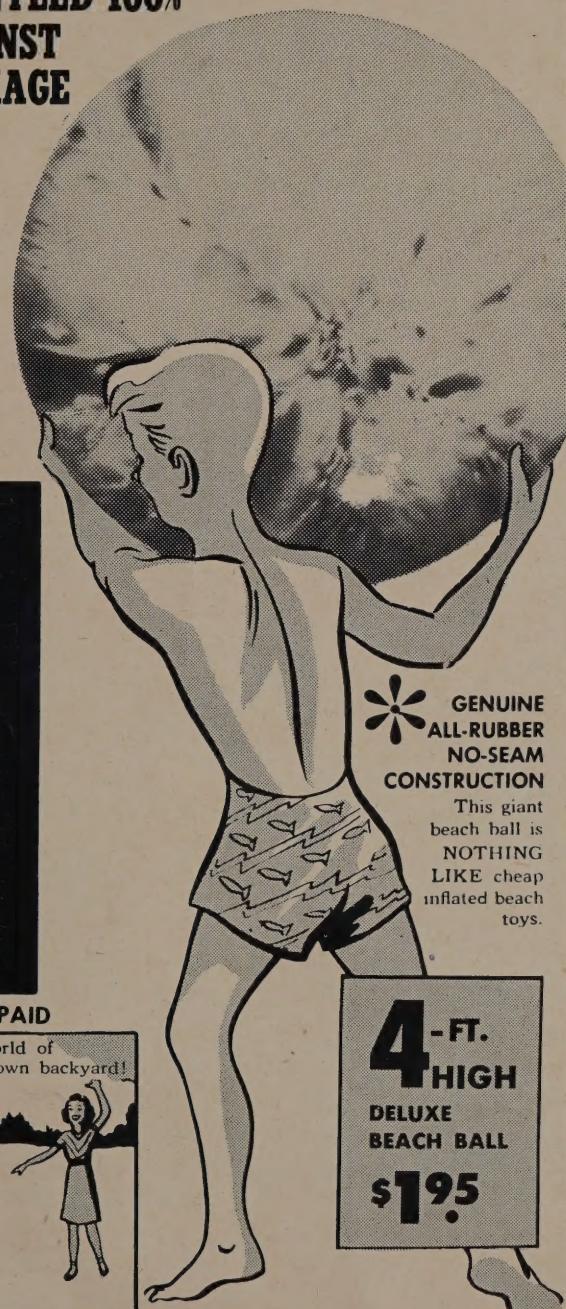
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